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Sunrise And You

Arthur A Penn

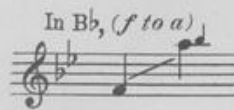
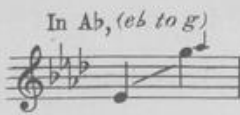
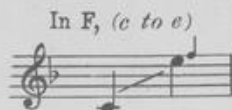
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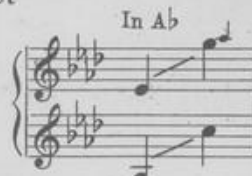
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Duet

Tenor or
Soprano (g to g)
and
Alto or
Baritone (lead) (b to d)



Soprano or
Tenor (lead) (eb to g)
and
Alto or
Baritone (a to c)

SUNRISE AND YOU



Lyric and Music

BY

ARTHUR A. PENN

Writer of "THE MAGIC OF YOUR EYES" "REMINDS ME, REMINDS ME OF YOU" "JUST TO HEAR YOU WHISPER" Etc.

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Two Distinctive Songs by Arthur A. Penn

MIGHTY LONESOME

Solo, in F (c to f), 40¢ postpaid

Andantino e rubato

Music score for 'Mighty Lonesome' in F major, 4/4 time. The score is for a solo voice and piano accompaniment. The tempo is 'Andantino e rubato'. The lyrics are: 'You told me, dear, to wait for you, And keep a - smil-ing! You told me to re-call the past, And all its hours be - guil-ing! I hear the birds a - car-ol -'. The piano part includes dynamic markings: *mp* (mezzo-piano) and *f* (forte). The tempo changes from 4/4 to 3/4 and back to 4/4.

Lyric by
THOMAS BURKE

THE LAMPLIT HOUR

Solo, in B \flat (c to g), 40¢ postpaid

Tenderly and very smoothly

Music score for 'The Lamplit Hour' in B-flat major, 4/4 time. The score is for a solo voice and piano accompaniment. The tempo is 'Tenderly and very smoothly'. The lyrics are: 'Dusk, — and the lights of home Smile through the rain: A thou - sand smiles for those that come — Home - ward a - gain,'. The piano part includes dynamic markings: *mp* (mezzo-piano) and *f* (forte). The tempo changes from 4/4 to 3/4 and back to 4/4.

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SUNRISE AND YOU

Slowly

mp

rit.

Moderately

Far in the East there's a soft, crim-son glow, The new day blush-es at its

dawn - - ing; Soft sing the birds in a cease - less flow Their

CRES

poco rit.

wel-come to the new - born morn - ing. Dull gray sha-dows, then a

rit.

flam - ing sky, Such was the pic-ture when we said good - bye!

dim. *rit.*

Very slowly and with much expression

Sun - rise and you, And the soft morn-ing dew, Like the tears on your cheek when we

mp

part - ed. My fond heart a-wakes When the glo - rious day breaks, For the

cresc.

ten. *rit.*
 sun - rise re-minds me of you!

ten. *rit.* *pp* *mf piu accel.*

Listesso tempo

Out from the depths of a star - less night Comes

rit.

ra - dant morn, to find me long - ing; Gone are the sha-dows, my

heart is light, And in my breast new hopes are throng - ing.

cresc. *f*

poco rit. *a tempo* *poco accel.*

Cold gray dawn will soon have passed, and then Skies will be smil - ing when we

mf *cresc.* *f*

rit. *ten.* *Slowly and very tenderly*

meet a - gain! Sun - rise and you, And the soft morn - ing dew, Like the

ten. *rall.* *mp*

tears on your cheek when we part - ed. My fond heart a-wakes When the

cresc.

ten. *ten.*

glo - rious day breaks, For the sun - rise re - minds me of you! —

l.h. *rall.* *pp* *l.h.*

Two Melody Masterpieces by Arthur A. Penn

GINGHAM GOWN

Solo, Two Keys, *A_b*, (*e_b to f*) *E_b*, (*f to g*)

Con moto ma non troppo

Did you see a ro - sy path - way Wind - ing through a gar - den fair?

Did you see a mod - est cot - tage? My true love lives there!

ten.

mf

poco rit.

The musical score for 'GINGHAM GOWN' is written for a solo voice and piano. It features two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line starts with a tenor clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment starts with a mezzo-forte (mf) dynamic. The second system continues the vocal line and piano accompaniment, ending with a 'poco rit.' (poco ritardando) marking.

LITTLE WHITE COT IN THE LANE

Solo, Three Keys, *C*, (*c to e*) *D_b*, (*d_b to f*) *E_b*, (*e_b to g*)

Andantino moderato

Oh, the years have been man - y, so crowd - ed with days That brought with them sun - shine and

rain; But it seems that the sun has been shin - ing al - ways On this lit - tle white cot in the

mp

The musical score for 'LITTLE WHITE COT IN THE LANE' is written for a solo voice and piano. It features two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line starts with a tenor clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment starts with a mezzo-piano (mp) dynamic. The second system continues the vocal line and piano accompaniment, ending with a key signature change to one flat (B-flat).

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- When Irish Eyes Are Smiling
Song
- I Do Believe
Sacred Song
- SMILIN' THROUGH
SONG
- MOTHER MACHREE
SONG
- Grateful O Lord Am I
SACRED SONG
- CAN'T YOU HEAR ME CALLIN'
CAROLINE
- DEAR LITTLE BOY OF MINE
SONG
- The Days Are In His Hands
SACRED SONG
- EVENING BRINGS REST
AND YOU
- IN THE GARDEN OF MY HEART
SONG
- THE MAGIC OF YOUR EYES
SONG
- It Was For Me
SACRED SONG
- WELL LITTLE SUNFLOWER GOODNIGHT
SONG
- MY ROSARY FOR YOU
SONG
- Thou Art My God
SACRED SONG
- THERE'S A LONG LONG TRAIL
SONG
- I Come to Thee
SACRED SONG
- KISS ME AGAIN
WALTZ SONG
- God Shall Wipe Away All Tears
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SONG
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There's a lit - tie brown road wind-in' o - ver the hill To a lit - tie white
cot by the sea;
There's a lit - tie green gate
At whose
trellis I wait,
While two eyes o' blue Come smil - in' through At me!

And if ever I'm left in this world all
alone,
I shall wait for my call patiently;
For if Heaven be kind,
I shall wake there to find
Those two eyes o' blue
Still smil'in' through

Optional Verse
At me!
Arthur A. Penn

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SONG
- WHO KNOWS?
SONG
- Shine On My Light
SACRED SONG
- RESIGNATION
SONG
- ONE MORE DAY
SONG
- BAMBOO BABY
SONG
- GOD MADE YOU MINE
SONG
- SORTER MISS YOU
SONG
- HONEY IF YOU ONLY KNEW
SONG
- THE HEART CALL
Sacred Song
- Remember Me
Sacred Song
- THE LAMPLIGHT HOUR
SONG
- 100-BA-100-BA-100-BAI
THAT'S AN IRISH LULLABY